

**INTRODUCTION TO FILM ANALYSIS VOCABULARY**  
**Session 8: ORDERING THE NARRATIVE**

<b>BIBLIOGRAPHY AND FURTHER THEORY</b>
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**Order and duration**

**Jacques Aumont, Alain Bergala, Michel Marie, Marc Vernet, *Esthétique du film*, Armand Colin, 2005** (English-language edition: *Aesthetics of Film*, Jacques Aumont, Alain Bergala, Michel Marie, Marc Vernet, translated and revised by Richard Neupert, University of Texas Press, 1992).

**David Bordwell and Kristin Thompson, *Film Art: An Introduction*, 10th edition, McGraw-Hill, 2013.**

**André Gaudreault, François Jost, *Le Récit cinématographique*, Nathan, 1990.**

**Gérard Genette, *Figures III, Seuil*, 1972** (English-language edition: Gérard Genette, *Narrative Discourse, an Essay in Method*, partly translated by Jane E. Lewin, Cornell University Press, 1980).

We have drawn on Genette for the taxonomy of relationships between the narrative and the story in terms of order and duration, as well as the definition of these two terms. For Genette, the story refers to the "signified or narrative content", while the narrative refers to the signifier, statement, discourse or narrative text itself." (*Narrative Discourse*, p. 72). In cinema, the narrative comprises all of the images and sounds that make up the film. In some way, the story never exists in itself: it is always the product of a mental construction that operates through inferences based on narrational elements. In fact, there can be no story without a narrative, but on the other hand, the same story can be narrated in different ways.

**Vincent Pinel, *Vocabulaire technique du cinéma*, Nathan Université, 1996: re-edited by Armand Colin, 2005.**